

# ARCHITECTURE

The PROFESSIONAL ARCHITECTURAL MONTHLY

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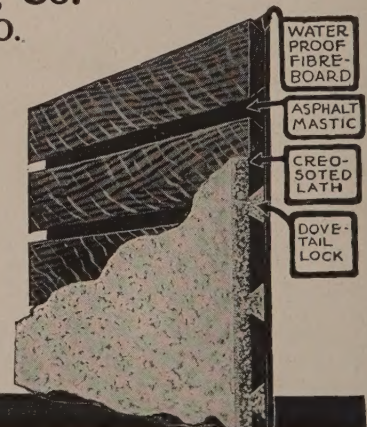
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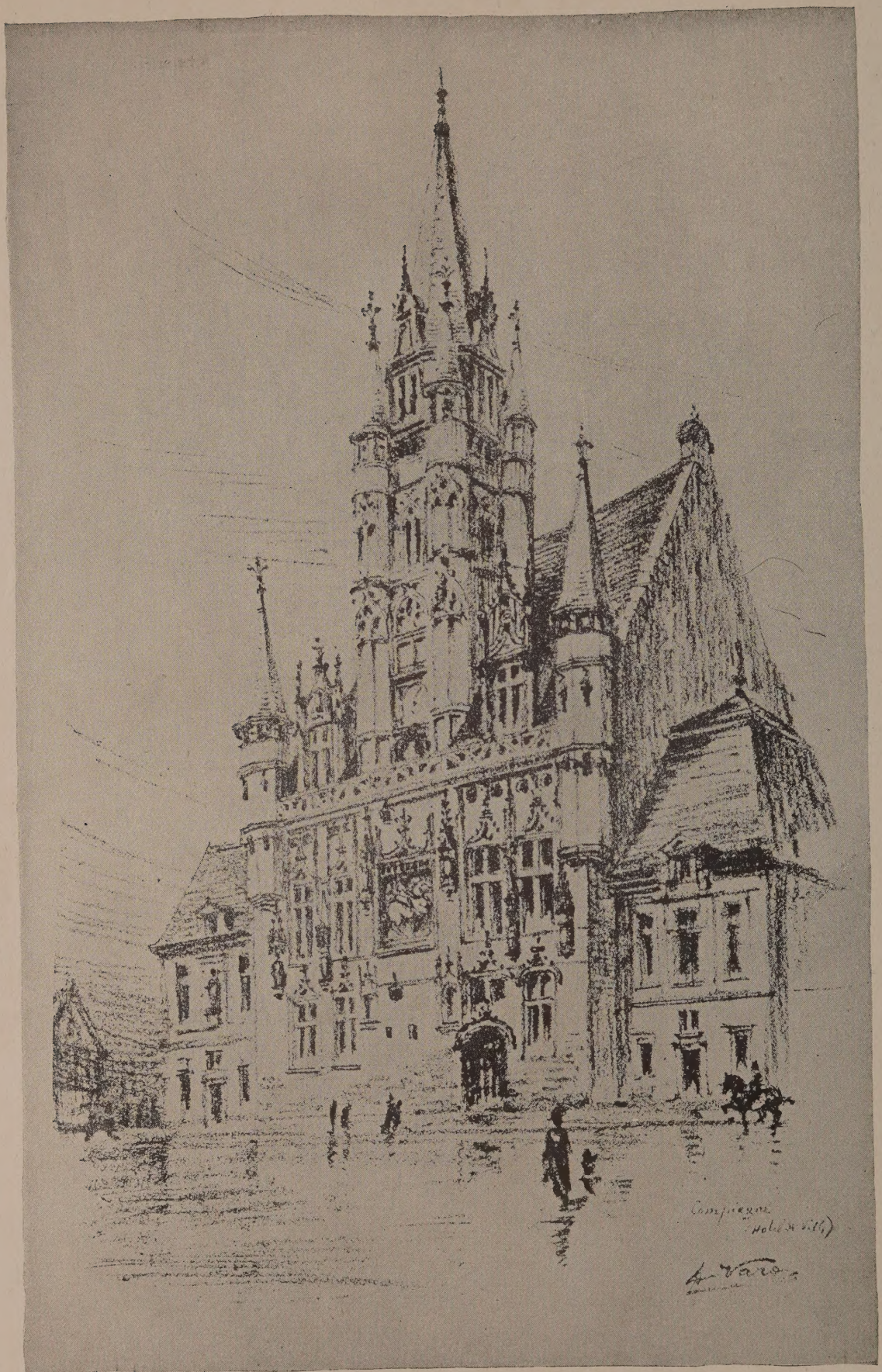
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THE COMPIÈGNE TOWN HALL AND BELFRY.

*From a charcoal drawing by David Varon.*



# ARCHITECTURE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XXXVIII

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## The Arts of Fire and the Development of Architecture

By William Laurel Harris

"As under cover of departing Day  
Slunk hunger-stricken Ramazan away,  
Once more within the Potter's house alone  
I stood, surrounded by the Shapes of Clay.

"Shapes of all Sorts and Sizes, great and small,  
That stood along the floor and by the wall;  
And some loquacious Vessels were; and some  
Listened, perhaps, but never talked at all."

—The Rubaiyat.

THESE poetic words of the mystic Omar by their universal and symbolic application convey and emphasize new lessons to the people of to-day concerning pottery and all varieties of ceramics. The poet tells us in the verses just repeated of gaining wisdom and gathering new knowledge through the long fast and sorrow of the "hunger-stricken Ramazan." This new wisdom which he learns, this new development of his profound and unique philosophy, was gained within a Potter's house, surrounded by the Shapes of Clay.

So in the present crucial and anxious moment of the world's development, when whole nations are hunger-stricken and when the greatest and most exacting economy seems necessary in all our affairs, it will be profitable for builders, architects, and decorators to consider "the Shapes of Clay" bequeathed to us by countless generations of great potters and ceramic workers whose names and high reputations have passed on to oblivion. By utilizing the great resources of clay working and "the arts of fire" the clever people of antiquity built more magnificently than we, and at the same time built carefully and economically.

For the artists, artisans, and craftsmen of the twentieth century a careful study of the ceramic arts appears therefore not only advisable but necessary to secure our nation's ultimate prosperity.

Within a stone's throw of the writer's studio there are numerous important buildings, recently erected, which might have been constructed both more economically and more beautifully if their builders had been more perfectly informed concerning the resources of clay working when rendered permanent and ornamental by the skilful use of fire.

Clay working and brick building are clearly the most ancient and at the same time the most modern of all our

arts and crafts, though they are unfortunately as yet but imperfectly utilized or understood in the United States.

Man's earliest and also frequently his best efforts in the fine arts have often found shape and color in varied and delightful forms of bricks, pottery, and faience, which have been used both in public and private buildings of the ancient world.

The valley of the Euphrates and Tigris Rivers, the vast plains of India, the tablelands of Persia, the fertile banks of the River Nile, and the far-off fields of China are strewn with precious and forgotten souvenirs of the ancient brick builder's skill. These "Shapes of Clay" can teach us unending and precious knowledge concerning brick buildings and the varied arts and crafts on which this splendid form of architecture must depend. "The arts of fire," as the ceramic crafts in the past were called, have preserved for us the histories of nations, while deft and untiring craftsmen of long ago created exquisite and priceless examples of antique pottery for which great collectors now compete, and which are given important places in all our well-organized art museums.

Bricks, tile, pottery, terra-cotta, and faience offer as well rich resources in building which answer easily to the demands of modern steel construction. Indeed, the essential problems of skyscrapers were developed and worked out by Gothic architects at least seven centuries ago in their half-timbered houses, and by the aerial designs of their great cathedral windows, as, for instance, in the old houses at Beauvais and in the belfry of the Jacobins at Toulouse.

The intelligent use of brick, glazed earthenware, and tiles also rendered possible some of the most glorious mural decorations of antiquity. The Etruscans were brick builders of great talent and embellished their gorgeous temples and public buildings with polychrome, wall panels, ornaments, and sculpture made from the sticky soil that could be dug from the shelving banks of the Tiber River or from the insalubrious marshes of Etruria.

Much of the matchless beauty of ancient Egypt, it may truthfully be said, sprang from the ugly clay beds by the River Nile. Dull clods of earth by virtue of the ceramic worker's skill in the years of Egypt's glory were transformed and transmuted till the unlovely clay appeared in forms of





rarest beauty as statues of gods and goddesses gleaming and shimmering with an almost supernal splendor before the eyes of an adoring multitude. Above the gates of many an ancient city the distant traveller might see shining from afar superb and heroic figures representing Egypt's ambitious rulers who were rendered before their people almost immortal by the potter's art. These "arts of fire" that at times magnified the lives and triumphs of the Rameses or Queen Hatasu so superbly could also cast a gentle ray of artistic pleasure into the most humble households of the land.

Even to-day in Oriental lands one still finds familiar ornaments of clay in humble households, and often sees a single tile of unusual beauty inserted in a bare and white-



Palais Gallien at Bordeaux. This third century building, though in ruins, still displays the great skill of the ancient Roman brick builders in France.

other famous centres of art and learning.

The palaces of Cyrus and Darius, the vast edifices erected by Senacherib "The Mighty," Asurbanipal "The Great and Majestic," and by Artaxerxes Mnemon, owed their splendor and magnificence to the varied and wondrous character of the clay products of that early period. Triumphant arches, city gates, historic monuments, palaces and temples, as well as books, wills, and deeds of property were made of clay. Even Babylon's Hanging Gardens, one of the Seven Wonders of the World, owed largely their wondrous architecture

and exquisite beauty to bricks and tiles made from the mud of the Euphrates. Not only did the human race prosper in its early days through the use of clay and the ceramic arts, but the whole history of these ancient periods has been handed down to our own days by inscriptions incised on brick.

Endless pages could undoubtedly be written regarding the use of clay products in remote antiquity and the important rôle clay has played in the long and slow development of the building crafts and the arts allied to architecture. Many nations besides the Assyrians and Babylonians



The chapel of St. Michel at Le Puy. Though this is in reality a stone church, yet the ornamental motives indicate the strong influence of ceramic architecture.

washed wall, giving a rare charm of color to an otherwise poor and squalid home.

Indeed, throughout all Asia tiles, pottery, and terracotta in varying degrees of excellence have played a most conspicuous part in building operations and decorative undertakings since the dawn of history. Especially in those historic countries that lie between the Mediterranean Sea and the Indus River antiquarians and untiring excavators have discovered a great abundance of ceramic treasures. Centuries ago these long-neglected bricks and tiles gave artistic grace and magnificence to the architecture and mural decorations of ancient Susa, Babylon, Nineveh, and



Half-timbered house at Beauvais showing the use of ceramic panels.

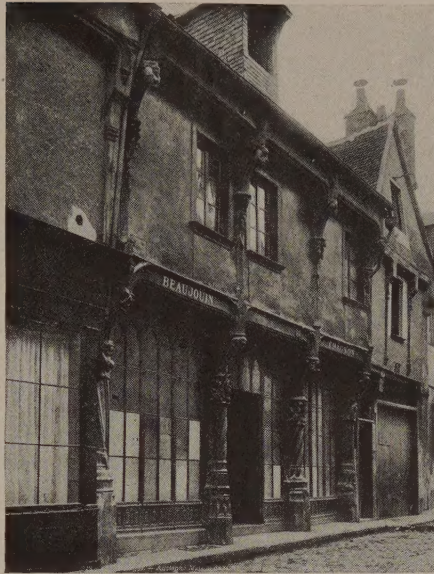
and particularly in more recent periods of the world's history, have made their precious contributions to ceramic lore and have profited by the great economic values and brilliant decorative possibilities always available in bricks, tiles, and pottery.



Every country and every period in some peculiar manner have discovered new and novel application for the arts of fire and have overcome the most serious difficulties and trials, till we to-day are the heirs and heritors of all humanity.

The greatest sculptors, architects, and painters of ancient Alexandria, Greece, and Rome exercised their talents in developing the arts of fire as applied to clay and glass. Their trade secrets, their artistic formulas, and all their vast knowledge have been placed at the disposal of American builders and manufacturers of the present day, thanks to the endless researches of modern antiquarians and artists.

Bricks, tile, terra-cotta, and pottery were no doubt employed with greater splendor and profusion on and about the littoral of the Mediterranean Sea than in the countries further north, where climatic conditions are severe and snow and ice always prevail during certain months in every year. But the Romanesque and Gothic artists of France, Germany, and the Low Countries utilized clay products in many ways and developed unusual methods of protecting their brick buildings from the effects of frost. In several respects the ceramics used by Gothic architects are especially adapted to the exacting requirements of present day steel construction. The half-timbered houses in crowded mediæval cities were built on the same lines and by the same constructive principles that are now employed by the twentieth-century designers of skyscrapers. The structural lines and main supports in Gothic days were not, of course, of steel or iron, but the architects with great skill and science carried the inevitable load of lofty walls on ponderous beams of oak or chestnut timbers. The essential principles were the same as now, each floor supporting the weight of its own walls and the spaces between the supporting timbers being filled in with light bricks, cement, or ceramic panels. These brick and ceramic panels were designed with rare skill and judgment from a decorator's point of view and added greatly to the peculiar artistic charm so characteristic of mediæval cities. Adroit arrangement of different colored bricks in ever-varying patterns can still be



The Maison de la Reine Blanche, Bourges. This ancient half-timbered structure shows the very practical methods employed by city architects during the middle ages.

studied "in situ," as, for instance, on the walls of certain ancient and lofty houses at Hildesheim in Brunswick.

Numerous buildings of this same character still exist in many quaint towns and villages, such as the half-timbered houses at Lisieuz, Angers, and le Mans, where bricks are used as "fillers in," demonstrating most forcibly the picturesque possibilities of ordinary coarse clay products. In some cases, as in the charming old shops and dwellings at Beauvais, previously referred to, highly finished and carefully selected bricks were used, skillfully glazed and stained in different tones, contrasting wonderfully with supports of carved and painted wood. Similar, though ever-varying, decorative treatments for ceramic architecture are still to be admired not only in French towns and cities, but also in the Low Countries and in various other historic neighborhoods where Gothic art and culture once prevailed.

Not infrequently in the walls of these mediæval houses the student can to-day admire exquisitely colored tiles and large ornamental panels of terra-cotta elaborately modelled and enamelled, fitting exactly the flat panels between the beams. Such decorative patterns and designs worked out in brick or cast as ornamental ceramic panels are not only lovely and delightful in color and in texture, but are at the same time most practical from a builder's point of view.

The thoughtful designer of modern houses and up-to-date city buildings finds many things to learn from these old structures of northern Europe, constructed so cleverly and so beautifully by unknown and forgotten architects or decorators who plied their crafts patiently and well in that interesting period of artistic development between the twelfth and sixteenth centuries.

The best of these half-timbered ceramic structures at Hildesheim are dated in the early part of the sixteenth century, while in France the finest houses of this sort were built at least a hundred and fifty years before, and are somewhat more delicate and carefully considered in design than are the houses of Germanic origin.

(To be continued)



The interior of a brick church at Modena.

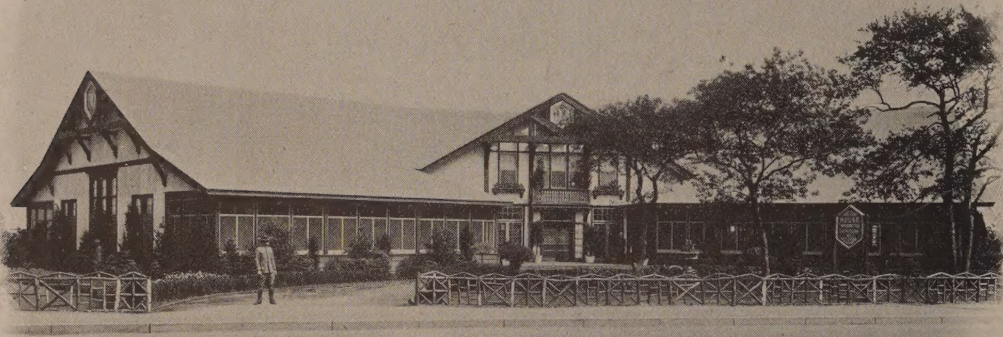


# The Hostess House in the Army Cantonment

Katharine Cotheal Budd, Architect

A NEW type of building is developing in connection with the noble work of the War Work Council of the Young Womens Christian Association—the care of friends of men in uniform. At the time of the Spanish-American War women who wished to help were sternly discouraged. Times

the War Work Council. Many devoted volunteers assist. From two to a score or more hostesses are needed in each, with many servants. The task of caring for people in a camp remote from the nearest city, feeding the public and housing the staff, parallels the running of a hotel. In large



Hostess house, Camp Mills, Mineola, L. I. Katharine Cotheal Budd, Architect.

have changed. Requests come from commanding officers for a hostess house to be run by women for women visitors to camps.

The first tiny hostess house built in Plattsburg, N. Y., in June, 1917, has multiplied, until few cantonments are without one. Even Porto Rico and Hawaii will soon be supplied. All are staffed by trained workers sent out from

houses thousands are fed each day. The self-serving cafeteria saves attendance in the dining-room. An expert director arranges the special bill of fare.

A thorough knowledge of the hundreds of details that make for success in a hostess house is necessary before a successful plan can be drawn. The result as here shown is interesting: the architect evolved an entirely new plan of



One of the rooms on the second floor, where weddings take place.



Living-room, looking two hundred feet across the house.





ENTRANCE-HALL, FROM LIVING-ROOM INTO CAFETERIA.



INFORMATION DESK IN ENTRANCE-HALL.

Katharine Cotheal Budd, Architect.

HOSTESS HOUSE, CAMP MILLS, MINEOLA, L. I.





Cafeteria, hostess house, Camp Mills.

the "cross" variety, with a wing devoted to each branch of hostess-house work. A glance shows wings radiating from a large central hall at 30 degrees and 60 degrees. This scheme gives free circulation and a wonderful amount of light and air in every room.

Visitors who come from a long distance have little time to stay in camp. Entering the hostess house, they find an information counter with helpful secretaries equipped with telephones, camp registers, etc., prepared to answer endless questions. Sometimes, when no accurate data can be given by the visitor, a dozen telephone messages must be sent throughout the cantonment before a missing man can be located. Many orderlies are detailed by the commanding officer to take care of this telephone service, as it is of great assistance to the military authorities.

Tired women find comfortable quarters for quiet rest—a room full of couches, another where fractious babies may

be put to sleep, and plenty of dressing-room accommodations. One wing of the building is reserved for this purpose. Here also is a room for emergencies. In one house eight women fainted in a single day and had to be cared for; sprained ankles, broken arms, hurt children are brought to the hostess for repairs. Even smallpox has appeared! The emergency-room has a separate exit so that an ambulance (or a patrol-wagon, in case of a spy!) may come up unobserved and take away the woman unseen. Usually the hostess cares for accidents herself. One of her assistants may be a trained nurse who understands the use of the first-

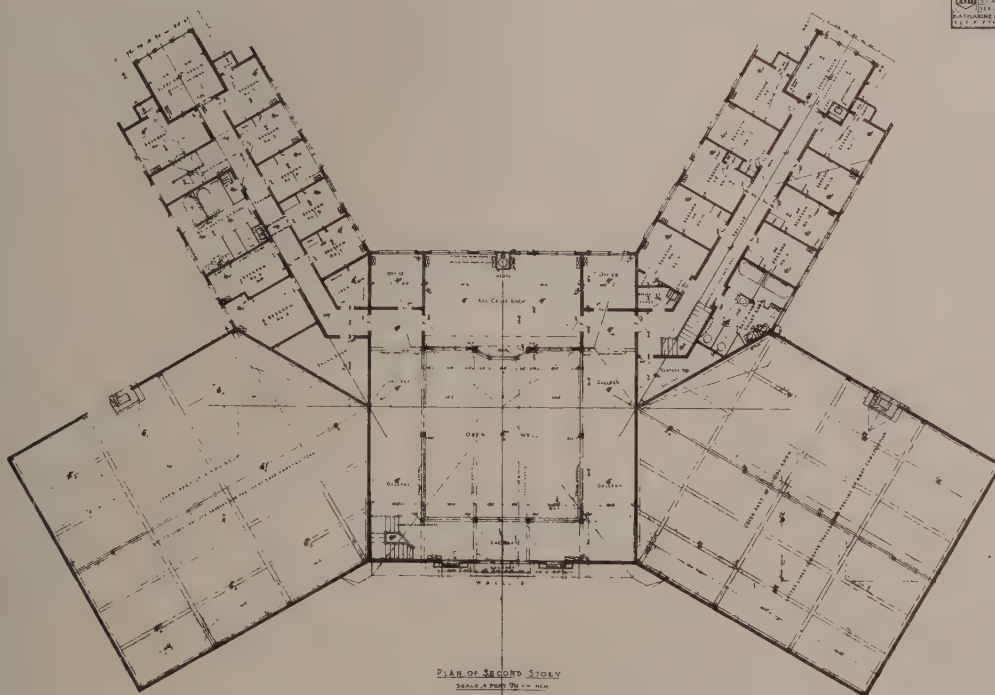
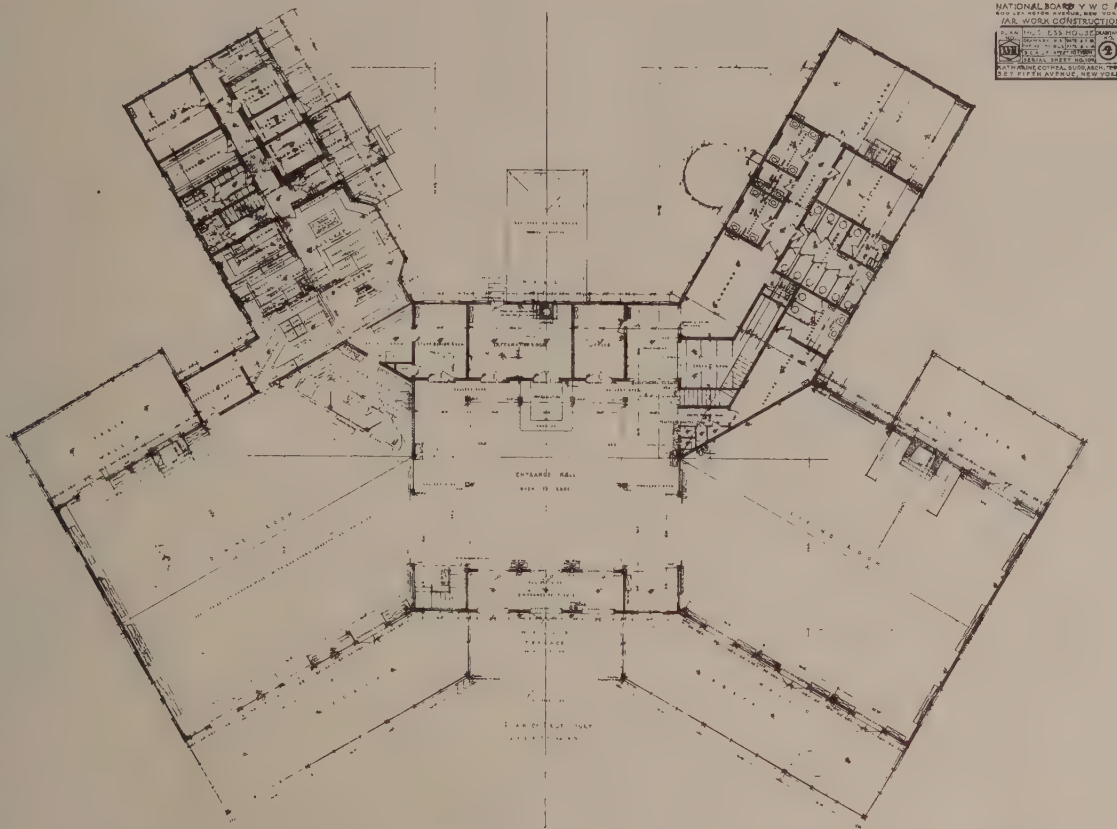
aid kit in the closet of the emergency-room. A porcelain sink and toilet are connected, ready for any occasion.

The most difficult part of the planning comes in the opposite service wing where the kitchen is installed. Here all the theories of expert cafeteria directors are carried out as far as may be without incurring too much expense.



Self-serving cafeteria counter, hostess house, Camp Mills.





PLANS, HOSTESS HOUSE, CAMP MILLS, MINEOLA, L. I.

Katharine Cotheal Budd, Architect.



Economy of service is the main object, as each month good servants grow more and more scarce. Sanitary inspectors from the camp are asked to co-operate with the architect. U. S. A. regulations are strict where health of soldiers is concerned. Flies are carefully kept out. Screened porches guard the entrances. Screened windows are set on three sides of the kitchen wing near the ceiling. For ventilation below the counter shelves, when the temperature rises uncomfortably, wooden shutters open. Hoods over ranges and ovens draw up fumes of cooking.

The planning of the kitchen begins at the self-serving counter, where hundreds of hungry folk pass in quick rotation, helping themselves from tempting dishes displayed on shelves.

Beyond the checker's desk, where least conspicuous, is an exit for soiled dishes. In small buildings a pass-panel with ample counter space beyond is used. In large houses the men who collect the soiled dishes walk through swinging-doors to deposit their trays on a wide counter in front of the electric dish-washer. Plenty of steaming water sterilizes dishes and silver and destroys all germs. Extra sinks for silver and glass are provided and ample counter space most conveniently arranged.

From the steam-table built into the cafeteria counter to the ranges is a short distance. A wide avenue runs through the length of the kitchen wing branching off into the various departments. Each kind of work is kept separate, the cook having his ranges, sink, and counters in one compartment, his vegetable-preparers next, and his great refrigerator and meat-block conveniently at hand. Travel lines are carefully laid out in the architect's first sketches. Effort is made to show the direction of the work of each servant from preparation to completion. Each line is in a different color, and care is taken that no line crosses another. Efficiency is studied and an effort made to simplify all work, just as has been done with bricklaying and other trades. Why should a sturdy bricklayer have his methods studied out when frail womenkind keep on in the antiquated ways of their grandmothers?

The location of each class of work and its relation to all the others is first decided. Careful measurements are laid out, distances between tables decided, the probable

movements in each process in cooking thought out, the heights of tables and counters decided for various workers; places for bread boxes and cutters, pie-racks, racks for utensils, drawers for linen or knives, electric fans, etc., all set neatly where they belong. This is done in different colors, with arrows marking all travel lines, clearly indicating how each worker moves. A good floor plan gives space where needed and keeps cubic contents down. Cubic contents run up expense in building: space may be wasted in unnecessary hallways, oversize of unimportant rooms, or awkward arrangements.

Stairs lead from the main hall to the staff bedrooms, which are small but comfortably airy, with wide sleeping-porches for hot nights; which in the daytime form cheerful sitting-rooms. Toilet fixtures are set in separate compartments. Closets are provided for each room; ample store-rooms everywhere.

The roof line of these hostess houses is taken from that of the fine old barns of Pennsylvania and New Jersey. The outline is simple and direct, a gable with lean-to extensions; thousands may be seen by any traveller. This truly American type of architecture is suitable for a building that must be large but inexpensive. Few additions are made on these hostess-house gables to frame the typical "Y. W. C. A." sign which announces the purpose of the house, otherwise the building fairly reproduces the picturesque massing of an old barn.

The specifications call for local materials as far as possible—ordinary hard-burned brick, which, nicely laid up with wide joints, suits the plain interior finish.

The width of these rooms, 50 feet without support, calls for rather heavy truss work, which is effective, adding greatly to the feeling of space and comfort.

The gallery around the entrance-hall is a delightful spot in which to wait. The public are not freely admitted here; it is a quiet place in which to say good-by. Camp Mills is one of the great embarkation camps, where thousands come to see their boys before they sail. Many a wedding is celebrated here. One couple was married before the roof was fairly on. The foreman blew his whistle; all work stopped; in seven minutes the young pair were made one; then the foreman signed the certificate, blew his whistle, and all building went on with a rush.



Hostess house Camp Mills, Mineola, L. I.



# Housing of the Workingmen

With Special Reference to the Government Projects Now Under Construction

By Ernest Flagg

IN considering this subject there are several points of view, none of which may be overlooked if a successful conclusion is to be arrived at, viz: (a) Healthy conditions as to air and light. (b) Convenience of arrangement and sufficiency of accommodation. (c) Economy of construction and maintenance, including maintenance of roads, approaches, and all accessories, and also economy of real estate value and maintenance of private lots attached to each unit; permanence of construction and absence of fire risk. (d) Artistic conception of units, groups, and general arrangement.

The points above enumerated on which the government projects seem to indicate an incomplete understanding are the first and third. A fundamental principle in both domestic and commercial economy is that progress, to be satisfactory, must be continuous and that it is always unwise to take a step which must be, even partially, retraced.

Therefore when we aim for the improvement of the living conditions of any class of people we should study carefully the future responsibilities which our project imposes, and avoid features which are likely to prove too burdensome for proper maintenance by those for whose use they are intended.

It does not seem as if this consideration had been given proper weight in most of the projects now under construction, and the final result is likely to prove disappointing. It seems to one that the open treatment has been carried too far, and that in grasping at the ideal the planners have lost sight of the practical. The change from city to rural conditions in town planning, leading, as it does, to greater communal and individual cost in both real estate and maintenance, has, in my opinion, been carried too far. The natural tendency of the planner is to produce what in his judgment are ideal conditions, and nine times out of ten there is more danger of his going too far than not far enough. Many a well meant and carefully thought-out project for improving housing conditions among workingmen has come to grief by its own weight, and met shipwreck on the rock of extravagance.

In the tenement districts of New York City, where people of corresponding means to those now being considered live, the average situation is a 60-foot street with a lot on either side 100 feet deep, making a total unit of 260 feet, backed up on either end by similar units indefinitely. On the average 25-foot front there are four families on each of the five floors in each house, making 20 in all, or 40 for the unit in question. This allows only 162½ square feet of land per family. Statistics prove that even this condition, though far from desirable, is not necessarily unhealthy. In the closely built up suburban district of New York lots run 20 feet with 60-foot streets, with two-family houses on the lots. Including the area of the street in front of the houses, this gives 1,300 square-foot land area per family, and the health records show that such an allowance is ample to provide perfectly healthy conditions. It would seem,

therefore, that to go much beyond this is to add unnecessarily to the cost and maintenance.

Of course for single-family units the area is necessarily greater than this, therefore the aim should be toward concentration rather than more extreme expansion, as seems to have been the rule.

It can safely be said that not 50 per cent of the families concerned will properly maintain the grounds provided in the various plans which have been adopted by the government, and in the near future they are more likely to be eyesores than ornaments.

The problem at Chester was complicated owing to the former housing operation of the ship-building company. Two or three hundred houses of the Philadelphia type had already been built on a part of the site; some of these were located almost in the heart of the plot. Thus the street layout, and to a certain extent the character of the future development, was already determined and had to be accepted.

In designing the group, for the reasons above stated, an effort was made to steer a middle course between too great concentration on the one hand and what seemed extravagance on the other: to avoid the deadly monotony of the Philadelphia block and also to provide for the legitimate needs of children as well as adults.

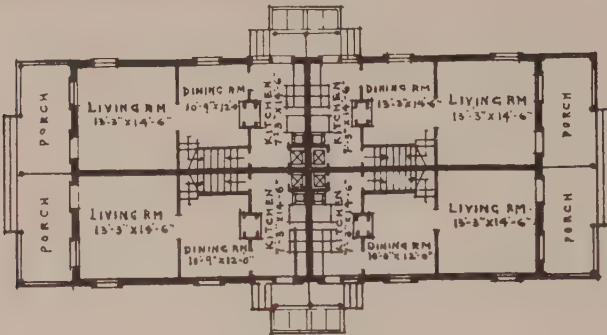
It is upon this last-mentioned feature that I wish to lay particular stress. It seems a great mistake that in laying out towns and cities practically all streets are made through streets. In neighborhoods inhabited by working people I think there should be as many streets as possible which are not through streets; pockets, courts, and such places should abound where children can play in comparative safety. The natural place, and in most cases the only practicable place in cities for children to play, is the street. Playgrounds of another kind might be ideal if there could be one in front of every house, but that cannot be, and the danger in sending children unattended long distances to play is great and for the smaller children quite impracticable. It is the through traffic which is dangerous, and in districts of the kind under discussion the number of such streets should be reduced to a minimum. Yards of some sort attached to each house are necessary for clothes drying and for the use of very small children; but these need not be large, and it seemed more reasonable to reduce their size to the least practicable dimensions and utilize the space thus saved for the formation of squares, courts, and other places where children might play in comparative safety, and as many of them were introduced as the conditions would warrant.

The number of families accommodated on the plot is about the same as would occupy a similar area under what is here spoken of as the Philadelphia plan, but the monotony of that plan is avoided and a freer and more open appearance secured. Instead of building the houses in long rows they have been placed as far as possible in small groups about partly enclosed squares and on courts recessed from the streets.

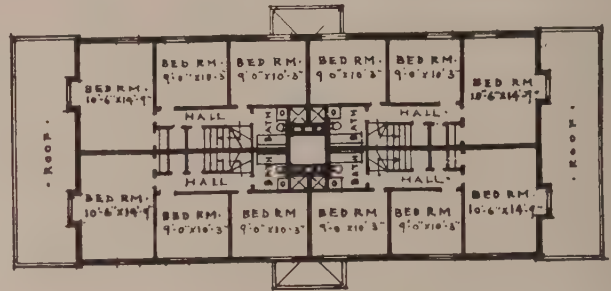




NORTH CHESTER REALTY CO. CHESTER, PA.  
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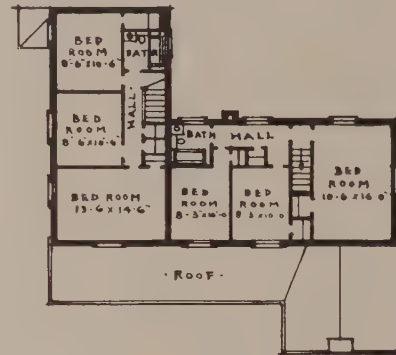


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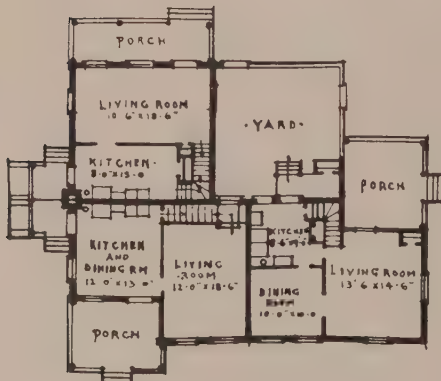


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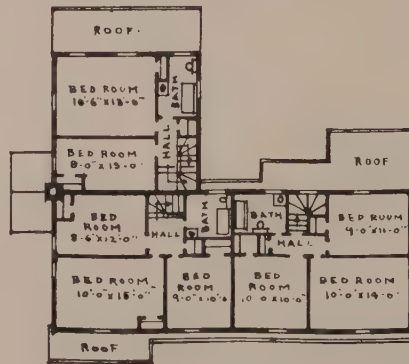


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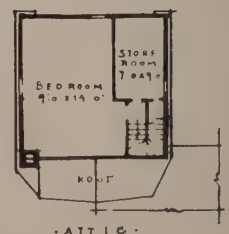
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TYPE "E" HOUSES

HOUSING PROJECT NO. 1 FOR NORTH CHESTER REALTY CO., CHESTER, PA.

Ernest Flagg, Architect.



## Editorial and Other Comment

### *Building for the War*

THE wonderful achievement of building a great army of fighting men within a few years and of safely transporting two million of them overseas has a parallel in the building of the army cantonments and the housing of the great armies of industry connected with the work of building our great merchant fleet and supplying munitions. Many of these immense structures covering acres of ground that have gone up almost overnight, homes for our men in training, are splendid tributes to the executive ability and the resources of our architects, engineers, and builders. Some of these enterprises are taking the form of permanent structures, and they will testify for years to the superb energy and efficiency that has made them so quickly possible.

We have long since ceased to marvel at such structures as the famous Flatiron Building or the Woolworth Building, the latter the greatest of our architectural monuments to the god of business, a living and beautiful testimony also to the genius and daring of the American architect.

If we have, for the period of the war, given up the building of other than utilitarian structures, we may take pride in the fact that the very men who have heretofore been known by their devotion to the search for the beautiful in their buildings have shown that they are as ready to adapt their art and experience to purely practical ends, that in the planning of our army and industrial structures they have fully justified to the world their thorough training as architects.

The names of many of the best-known men in the architectural profession are identified with war work, and in many of their structures there is not lacking evidence that even with utility as the prime purpose there are opportunities for combining elements of beauty with the supremely practical.

### *The Increasing Use of Color*

THERE is a growing tendency especially noticeable in recent alterations of one-time private houses into apartments to use color in the stucco and tiling and as well in the use of paint. The well-known development by Mr. Sterner, on East 19th Street, New York, that was illustrated in an earlier number of *ARCHITECTURE*, is attractively decorated with varying use of color in stucco. More recently there has been a tendency to use brightly colored paints. There are three buildings on a down-town New York street, owned by a well-known artist, that present a striking contrast at first glance: pink, red, and gray side by side; but, once over the first impression, you are inclined to think it a rather agreeable and cheerful innovation. There are quite a number of small-house alterations that have employed attractive shades of blue and green in their trim, and the wonder is that color has not been more widely used before. One of the great charms of the architecture of Holland and Belgium is the extensive use of color. Mr. Sterner has given a distinct Dutch touch to some of his buildings by the use of stepped roofs.

### *For the Soldiers When They Come Home*

THE recent article in *ARCHITECTURE* setting forth a plan for Industrial Villages for Soldiers and Sailors has an echo in a recent editorial in one of our contemporaries proposing the erection of "Liberty Buildings" as soldiers' monuments:

"Some day the strife will end in victory to which men from our own community shall have contributed. When that day comes let us all be ready in every municipality, with our money pledged—or perhaps already paid in Liberty Bonds—with our building plans completed, with an option on the site—if not already donated by the public-spirited owner—and with an organization already formed to administer the new community home when built.

"Let the erection of these Liberty Buildings be begun at such time as may best help to tide over, in some measure, the period of readjustment when our returning soldiers or our industrial workers shall be in need of employment. And finally, in planning, financing, and in administration, let us make every possible use of existing commercial and civic bodies and of the many war-service organizations which have been the medium of patriotic effort in these days of strife. For if, when the war shall end, we of America can turn to constructive works of peace our new spirit and energy of public service, we shall have achieved liberty and democracy indeed."

The idea is to make these buildings in the first sense "neighborhood houses, places where meetings may be held, places to perpetuate the civic service and fellowship for all the people, living structures to perpetuate the democracy of the camp." The proposal strikes us as an admirable one in many ways, and something very much more in keeping with the spirit of our new democracy than the customary local monuments of the traditional sort.

The grand army of granite soldiers that stand on their pedestals in nearly every town in the country, the soldiers' monuments in memory of the men of the Civil War, bad as most of them are, were yet given in a fine spirit of patriotism, and if they were not artistically worthy of their fine purpose, we can yet forgive them as expression of an enduring sentiment. But let us have no more of their kind.

Never more than now have our people been brought to a better understanding of each other; never have old lines of social demarcation been so far forgotten; and to provide places where the veterans of this war, the Spanish War, and of the fast-diminishing survivors of the Civil War and their townspeople can meet for recreation and with the purpose of maintaining and giving expression to our new national spirit seems a highly worthy idea.

### *A Move in the Right Direction*

THE Board of Education of the city of Newark, N. J., has voted to abolish its local architectural department, and hereafter all school buildings will be designed by architects free from any political or official influence. All contracts will be made on the customary fee basis, and the field will be open to all who care to submit plans.



The proposal was made by Edward M. Waldron, who said after the meeting that if as many schools were built in the next ten years as had been built in the last ten a saving of \$130,000 to \$150,000 would result by the abolition of the department.

No reader of this magazine needs to be reminded of the shameful waste that has so often been a part of public buildings throughout the country nor of the awful things that have been erected under the authority of the local political bosses. It is only within recent years that our government buildings have had the benefit of really competent architectural supervision and taste. There has been a great improvement in the character of school buildings all over the country. New York City has certainly reason to be proud of her recent schools, and except as a means to economy Newark certainly has no reason to complain of her new school architecture. No State in the country has shown a finer taste or has built so many beautiful and admirably planned new schools as California. She has set a standard that the whole country might follow with exceeding profit.

### *The Policy of the United States Housing Corporation*

THE following statement is from Otto M. Eidlitz, president of the United States Housing Corporation:

The desire of the government that all building not required for essential war purposes should be suspended during the period of the war, except in the rare cases where a new building is indispensable to the health and protection of our civil population, was made clear to the public by the War Industries Board as long ago as last March. That policy remains unchanged.

With forced expansion of many industries to meet the demands made upon them by war necessities, and the consequent concentration of large numbers of newly recruited employees, a serious shortage of houses for workers exists in particular industrial centres, and the proper housing of those workers is an important war need.

The United States Housing Corporation, created to study and ameliorate such conditions, believes that State and local bodies can contribute in many ways the help sorely needed. We ask publicity in order to remove certain misunderstandings which have developed as to the exact function of this corporation. Many communities have the impression that an unlimited national fund for housing has been voted. Some even imagine that this fund will be apportioned without a critical scrutiny of conditions in the locality seeking aid and without consideration of alternatives. That is a misconception.

The Federal Government will build houses for war workers only as a measure of final relief. Not until every community concerned has exhausted its own resources should national aid be sought or will it be granted.

The need of the government for materials, transportation, and especially for man power is incompatible with the normal amount of new construction both in regions where war work is being done and elsewhere. This general condition should be taken into account where the need of housing has become urgent and appeals be made that citizens, whatever their prior customs, open their houses to boarders, except where there are adolescent children. Patriotism demands this with other sacrifices. Furthermore, all available buildings should be converted to provide reasonable housing facilities for war workers.

In this connection it should be urged that communities which have profited by war orders may also well spend

some of their new earnings upon homes for working people. Again, transportation should be improved where by so doing workers in outlying towns can be brought to the industries in the localities affected by a housing shortage.

Furthermore, the United States Housing Corporation will not expend government funds to build war houses except upon the request of that department of the government which is interested in the products manufactured in the community in question. Where a community with war contracts complains of a housing famine, but has made no effort itself to remedy the situation, further government contracts will assuredly be withheld.

The United States Housing Corporation will not be in a position to lend financial assistance to private enterprises. It is, however, deeply interested in and wishes to encourage any undertakings calculated to relieve the housing situation for workers in essential industries where the need for such relief is urgent, where the cost to the workmen for such houses, either on a rental or selling basis, is well within their means, and where the character of the housing proposal measured up to the standards established by this corporation.

To this end a policy has been formulated under which the United States Housing Corporation, after a careful investigation of the merits of each case, will undertake to obtain official approval of a project, and thereby secure for it the benefits of priority orders, should they be required, clearance and transportation of materials, and such other assistance as it is deemed proper and expedient to render to assure the prompt completion of the work.

To secure the approval of this corporation it will be necessary for a concern or individual to make independent arrangements for the complete financing of a housing project and agree in the carrying out of the undertaking to comply with such stipulations as this corporation will impose. Should the above outlined policy suggest to private interests a basis of co-operation whereby the urgent need of housing for workers in essential war industries can be met, the United States Housing Corporation will give thorough consideration to proposals. All correspondence or requests for personal interviews should be directed to the United States Housing Corporation, 613 G Street, N. W., Washington, D. C.

### *The Compiègne Town Hall and Belfry*

THIS building is a veritable gem. Looked at under whatever light, and at any time—sunset, moonlight, winter, or summer—you will always find a new charm in it. It is odd, symmetrical, and yet, with its main entrance on the side, its marked appearance of strength is relieved by what we might term "frills" here and there around the windows and the dormers.

There can be no doubt about the tower being a belfry; yet it is not a common one. It is that of Compiègne. It bears as much likeness to other structures of its kind as man to man, and on the other hand differs from all of them as any man differs from his fellow beings.

One may see at first glance that the architect who was responsible for this structure was not a mere builder but a great artist. The decoration of the dormers and windows is jewel-like in its delicacy and beauty. A whole municipality is represented by its "common house," and they wanted to appear at their best. What beautiful contrasts and harmony there are; the plainness of the walls and the delicacy of the ornament enhance each other.





Houses at Scottwood, Ann Arbor, Mich.

Fiske Kimball, Architect.

## A Harmonious Residential Development at Ann Arbor, Michigan

Fiske Kimball, Architect

ALTHOUGH the housing enterprises for war workers are rapidly familiarizing us with extensive groupings of low-cost houses designed in harmony, it is still rare to find the same unity of design in a suburban development for families of the professional class. Here individualism, both in undertaking and design, has been more prevalent than in any other architectural field, and the desire not to have a house like that of any of one's neighbors has too often completely destroyed any harmony in the neighborhood. With the example of streets of such clangorous incoherence, it is small wonder that we hear the doctrine preached that groups of semidetached houses like those of the English garden suburbs are preferable artistically to any scheme in which isolated houses remain the units. It will be long, however, before professional men and business men will relinquish the ideal of an independent house and garden, and the problem will remain that of retaining for each the expression of individuality while securing a community of character throughout the neighborhood.

In the houses here illustrated a fortunate combination of circumstances has permitted unity of artistic control over a group of dwellings of which some were designed specially for their owners and occupants and others were erected for sale by an exceptionally enlightened and appreciative *entrepreneur*. A single architect had the opportunity of designing all the houses and of carrying certain units and characteristics throughout, while so adapting the buildings to their differing sites and requirements and so modulating their style that each is completely individual.

The site lies in the extensive orchards of an old estate adjoining the best residential section of the university town. Bounding one side, and completely protecting the tract from any development which might take place beyond it, is a 12-foot evergreen hedge planted twenty-five years ago as a windbreak to the orchard. Except for some tall elms and

oaks on the borders, pears in regular rows were the only trees in the area; but these offered possibilities of formal grouping and were carefully considered in the location of the houses. With a rolling topography and winding streets creating irregular lots at the junctions, it was necessary to break the rows enough to destroy any monotony, yet it was possible, in a number of interior lots, to retain *allées* of trees parallel to the lot lines, which give symmetrical settings and attractive vistas to the smaller, more regular houses.

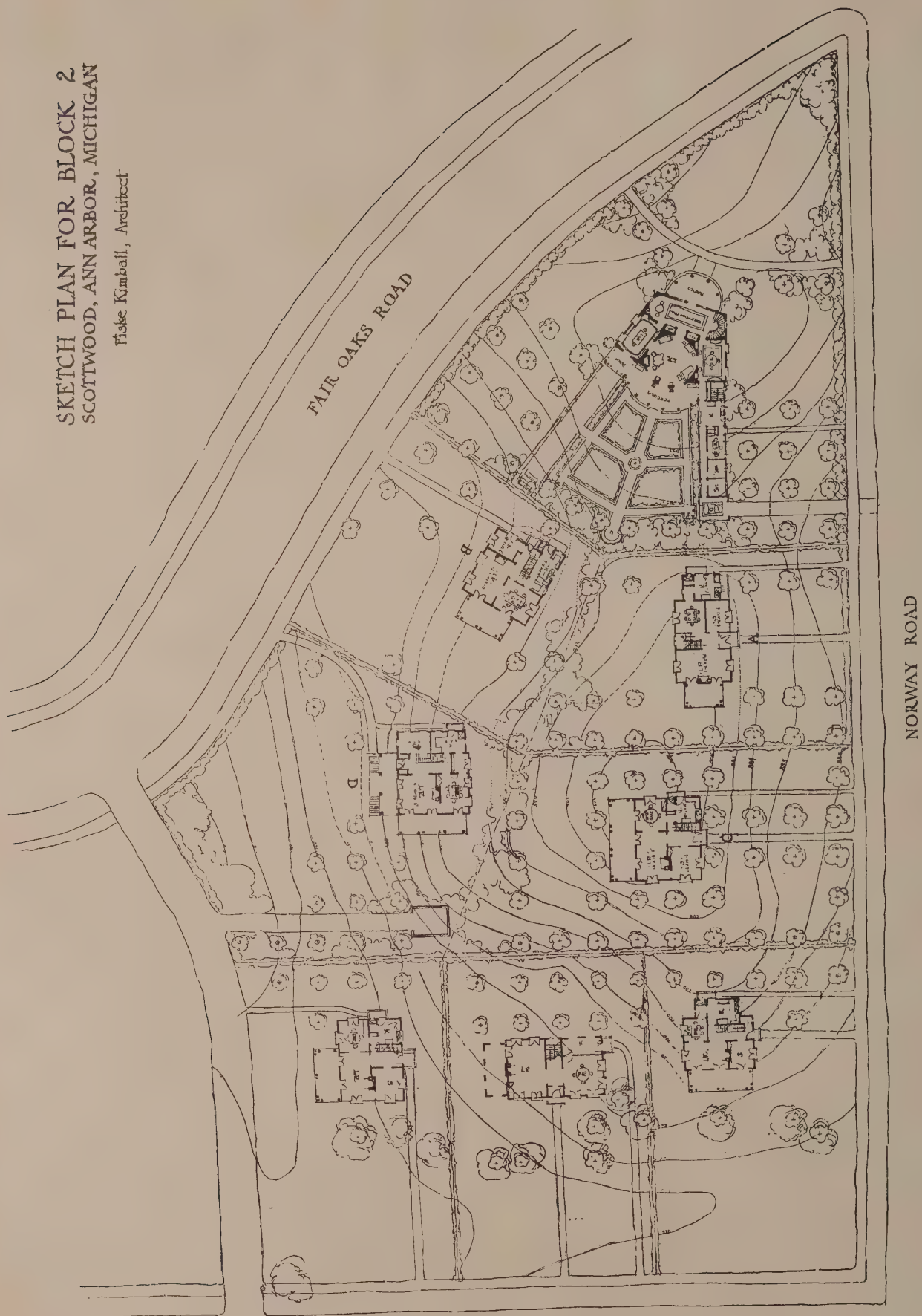
Although there was a general adherence to motives freely derived from colonial architecture, there was no rigid restriction to a single style. Reliance for unity was placed instead on the carrying through of certain elements and dimensions. Thus a fixed size of window-pane, 8 by 10 inches, was used throughout, the precise sizes of the window openings, whether double-hung or casement, as well as of all other glazing, being determined by the number of panes used. Uniform story heights, 8 feet for the lower story and 7 feet 6 inches for the bedrooms, were kept throughout the group, except in the largest houses where a height of 8 feet 6 inches was adopted for the living-rooms. The heights of door and window heads were also carried through, and the houses were uniformly kept close to the ground, the light for the cellars being obtained by areas. Unity of scale was thus attained, while the rolling ground prevented any monotonous prolongation of horizontal lines. Finally, the greater number of the houses were made white, either by paint or white stucco, with only a few, for variety, having colored stucco or trimmings in a different tone.

In those of the houses which were built for sale there were further common features in the interest of economy as well as of harmony. Casement windows of equal size were largely used in the bedrooms, and French windows in the living-rooms, as the grade levels which were maintained permitted. The profiles of the interior and exterior trim



SKETCH PLAN FOR BLOCK 2  
SCOTTWOOD, ANN ARBOR, MICHIGAN

Fiske Kimball, Architect







FRONT.



GARDEN FRONT.

HOUSE, C. W. SPOONER, SCOTTWOOD, ANN ARBOR, MICH.

Fiske Kimball, Architect.





HOUSE "B."



HOUSE "A."

SCOTTWOOD, ANN ARBOR, MICH.

Fiske Kimball, Architect.





HOUSE.



HOUSE "D."

SCOTTWOOD, ANN ARBOR, MICH.

Fiske Kimball, Architect.



were from uniform general details, although the mantels were each individual and there was in the design of each exterior a sufficient number of features which demanded special treatment. Thus it is to be doubted whether the purchasers of these houses have ever noticed, still less resented, the existence of elements in common. The suggestion for the character of the profiles came from the old work of the region in Michigan, where many houses from the period of settlement (1830-1840) have a charming rendering of modified Greek forms.

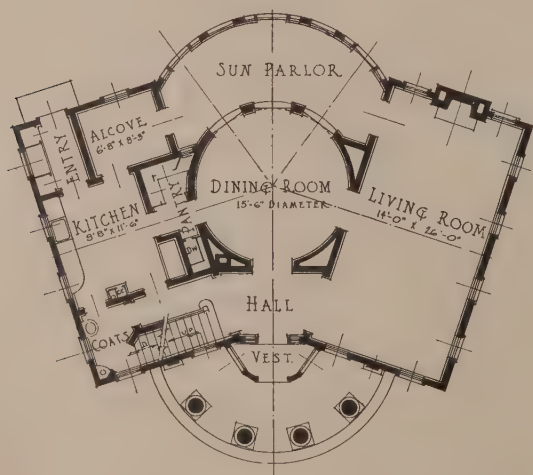
This was specially the case with one of the houses in which the experiment was made of following the early local type in its integrity, with a tall portico of four square antæ before the main mass, and wings at either side—one containing rooms, the other a living-porch. The other smaller houses varied in motive, with some reminiscences of old work in the Jerseys and in Germantown. In the plans of these, having seven to ten rooms, special attention was given to reducing the amount of needless space in hallways and to giving privacy to the staircase where possible, since there could be but one. It proved feasible also to secure, without sacrificing the interior arrangements, a symmetry in the fenestration on all sides of the exterior and an axial position for the interior doors rather unusual in houses of this size and type. The entrance-doors were in all cases kept distinct from the living-porches, and the best exposures were taken for living-rooms and porches, always either to one side of the house or to the rear, insuring privacy from the street. The service entrances were secluded at one side of the house, so that in no case was there an offensive back to the building, and the amenity to the neighbors was greatly increased.

Two of the houses on corner lots merit special mention in that they closely follow suggestions from the shape of their sites, resulting in unusual compositions which proved very successful. In one of these—the residence for C. W. Spooner, Esq.—the street to the north, on which the house faced, curved to cut off an angle at about forty-five degrees. A service wing runs at this angle from one rear corner of the main block and a wing similar in mass, containing the glazed living and sleeping-porches, from the other corner, paralleling the bend in the street. Between the two arms thus opening to the rear is embraced a small formal garden. This, with its pool, beds, and walks completely enclosed by tall hedges, and opening from the porch, hall, and living-room by glazed doors at grade, forms an out-

door feature unique in the intimacy of its connection with the interior. Special study was given the roof lines in this house to prevent awkward intersections between the wings and the main block. The solution adopted was to use a hip-roof for the house and to place the ridges of the wings in the prolongation of the two hip lines to the rear. This, with the interior connections, necessitated placing these ridges unsymmetrically over the wings, but this was turned to positive advantage in securing lean-to end gables and an intimate one-story effect toward the garden, to contrast with the more formal façade to the street.

The other house of unusual plan—the residence for James N. Petrie, Esq.—resulted from a lot at the acute angle formed by two level streets of equal importance. With building lines established by restrictions as to set-back, it was difficult to put a rectangular house on the lot without placing it so far to the rear as to sacrifice almost all of the land. To use an L-shaped plan with the house facing one street would inevitably create an obvious "back" toward the other. It was thus deemed best to devise a house facing the corner, with its sides following the building lines along each street. The "flatiron" plan thus produced was turned to advantage on the interior by the introduction of a circular dining-room in the centre, from which the doors to living-room, hall, and kitchen all opened on axis. Around this circle toward the garden was carried the glazed porch, communicating with all the adjacent rooms by French windows. It is interesting to note how economical of space the resulting plan proves to be, with the entrance-hall, extremely compact, giving free and immediate access to every part. The second-floor plan, in which a circular bedroom occupies the space over the dining-room, is even more successful in its relationships, since it permits all three of the bedrooms in this story to open directly on the sleeping-porch, which corresponds to the porch below. This is arranged to be divided at night, on radial lines, by canvas curtains, so as to provide each bedroom with an isolated outdoor sleeping compartment. The great curve bay to the garden, formed by the porches, proved an especially attractive feature of the exterior.

The cost of building the smaller houses, at prices prevailing before America's entry into the war, ranged from six to seven thousand dollars, including the contractor's profit and architect's fee. The larger houses described, more elaborate in interior finish, cost from ten to thirteen thousand, with gardens and garages additional.



PLAN OF FIRST FLOOR

House, James N. Petrie, Scottwood, Ann Arbor, Mich.



PLAN OF SECOND FLOOR





HOUSE.



GLAZED PORCHES.



PORTICO.

Fiske Kimball, Architect.

HOUSE, JAMES N. PETRIE, SCOTTWOOD, ANN ARBOR, MICH.





REAR.



FRONT.

HOUSE "C," SCOTTWOOD, ANN ARBOR, MICH.

Fiske Kimball, Architect.





OFFICERS' CLUB.



BILLIARD-ROOM.



LOUNGING-ROOM.



DINING-ROOM.

CAMP MILLS BRANCH, CENTRAL PARK OFFICERS' CLUB, CAMP MILLS, MINEOLA, L. I., N. Y.  
 Frederick Rose & Co., Architects and Decorators.



# The Coming of an American Style of Architecture

By David Varon

THE stranger at our gates cannot but see that most of our architectural productions are replicas of buildings from the Old World. Here is the Municipio of Verona, there is the Giralda of Sevilla, and yonder there a close relative of the Palazzo Guadagni of Florence, and so on.

At first this might seem pretty disappointing, yet nothing is more natural. These conditions were imposed upon us by circumstances. For ages this country has been endeavoring to promote its agricultural industry and commerce. So multifarious and complex were the problems of those self-imposed tasks that little or no room was left for the study of art. The natural outcome was that when a successful business man took a trip abroad, on his return he found nothing more simple and pleasant than building himself a home after the fashion of the villa or château he so much admired on the other side, forgetting that such works or their interpretations require the proper background, for the getting of which Europe worked for centuries. But this oversight was, in a way, a lucky thing, for it resulted in the promotion of craftsmanship. And if only for this we ought to feel grateful for the attempts to copy the other side.

But time went on and education has been doing the well-expected work. Refinement of taste began to make people realize the impropriety of transplanting, so to speak, edifices of renown from one country to another heedless of the change in the environment and physical conditions. More than once one must have been tempted by a severe winter to throw a shawl upon the shivering Giralda on Madison Square Garden. This is why it is really gratifying to hear the cry, growing every day louder, for a genuine American art an American style of architecture.

The cultured public begins to feel that it is to the great advantage of mankind in general that the masterpieces of the world should be respected as inestimable treasures handed down by the past generations to modern times and considered as shrines and inspiring lessons.

The composer in the bud plays the works of his masters until, feeling that he can so well interpret them, and that he is so well penetrated with the principles underlying their works, that he can try his own wings. So does the poet. Now it looks as though the time has come for us to try ourselves in the line of creation.

If we are to achieve such a thing as the creating of an architecture of our nation, country, and time, it will not

be by stopping all of a sudden the very useful study of archæology, so necessary during the eighties and even now, but by giving it a somewhat different direction and a wider scope. A new chapter should be added to it which would deal with the *raison d'être* of forms and features of the well-known styles, so called, of architecture.

That the addition of this new item is full of promise is evidenced by the words of the late J. Guadet, who in his theory of architecture has a theme which comes up now

and then and which should illumine our study and make our endeavors more fruitful. It runs thus: *C'est ainsi parce que cela ne pouvait pas être autrement.* Whether he refers to the degrees ending the exterior of the cupola of the Pantheon of Rome or to the profile of St. Sophia of Byzantium, the same burden winds up his theory. There is in the very laws of good construction a *raison d'être* for those features we so often mistook for the products of fancy.

Here is the way Guadet puts it; speaking of the Pantheon of Rome, and in general of the Roman architecture, he says:

"This architecture stands, above all, for the useful; next it seeks the magnificence of the interiors of which the occupant should enjoy most; it is with a view to achieve these two points—magnificent utility and useful magnificence—that it resorts to the most powerful means of construction.

Come what may, if the exterior presents effective silhouette, picturesqueness, it is in the bargain. *It is so because it could not be otherwise.*"

Are not these words encouraging, hopeful? Do not they open an immense horizon to our future architect? But to get to the possibilities they point to we ought to pursue our study of the past as Guadet himself did, continually looking for the part played by reason in the production of a work of art, considering *reason* as the clearest light, the surest guide, in our quest of originality.

When, some years ago, I visited Florence, my puzzle, the projecting eaves of the roofs, at once assailed me on all sides, and I was obsessed by the desire of finding a plausible explanation to its prototype. But walk as I might for miles my efforts were vain, for buildings almost identical in appearance in every respect but one, the projecting eaves, frequently rubbed elbows. But everything comes to him who waits. My persistency was to be rewarded at last. While exploring the palaces and thoroughfares of the magnificent city I happened to find myself near a palazzo similar





to the Guadagni, facing a public park. It was about the end of July at noontime. The sun was scorching. Looking up at that palace, I saw the loggia crowned by the superb projecting roof, a royal shade. My puzzle was solved in a flash. A nobleman of taste—there were few at that time in Italy who were not men of taste—desired to have a gallery at the last floor for the privilege of enjoying a beautiful outlook over the country around, and it was necessary to protect this loggia from the sun and weather. What better solution could be offered than the extended roof forming a shade at once so useful and so effective! I suppose that no sooner was the prototype of this feature completed than an army of imitators sprang up who, unable to make use of the whole feature, got away with at least the projecting eaves, and gradually it became “the style,” in the fashion term.

What is to be noticed in the Guadagni and its kindred palaces is that the creation realized in this so interesting feature consists of the appropriate use of the same elements of architecture that were used in other contemporaneous works, only with a keen sense of proportion, of fitness, and good taste.

A similar gallery is to be seen at the Château of Blois. The programme was the same, only the conditions differed, and you can see how eloquently the climate is expressed by the low proportions of the loggia.

In one case *reason* dictates restrictions, in others the opposite. Here again our mentor points to the interesting manner in which the architects of the early fifteenth century introduced the elements of the Italian Renaissance in the Louvre.\* He shows side by side the Palazzo della Cancelleria of Rome and the Louvre, opposing the small window of the former, reared in a bright southern climate, to the large and tall ones of the latter, erected in the gray north.

In the one the occupant shuns the sun; in the other he welcomes it with joy. And it is mostly because of these characteristics of climate, so well written in both, that we admire them so much. The artist who built the Louvre, in inspiring himself from the Italian masterpieces did not feel satisfied with a mere heaping up of elements of architecture borrowed from edifices serving the purposes of programmes entirely different from his, but let himself be guided by *reason* and *good taste*.

The study of archæology under the new light is likely to improve at least our adaptations.

As to real American creations, there is every reason to believe in their coming. Only let us remember that this can be achieved only as a result of a nation-wide movement. It cannot be the work done by a few individuals overnight, but the result of a slow process requiring the enlightenment of the whole nation. Not until a strong ideal has taken hold of the rank and file of the people can we expect the dawning of the new and glorious era. This statement is

\* Guadet, *Éléments et théories de l'architecture*, vol. I, pl. 109.

proved by the Arab architecture, which is so characteristically the Arabs. It well expresses the religious idea which swept the whole Orient at the founding of the Mohammedan faith, which forbade the introduction in their edifices of any infidel ornament and the imitation of any living being. Look at an Egyptian mosque. Its very plan makes you feel cool; and how beautifully they interpreted their admiration of nature and their conception of the universe with their geometric ornaments in their interiors and their exteriors as well!

Likewise the Greek architecture differed so essentially from the Egyptian on account of its being born from the pursuance of a different ideal which has already outlived the former twenty centuries. Those early educators pointed to us the way to logic. They taught us the respect due to tradition and the power to be expected from it and showed us how to express it artistically. Beauty was with them a matter of creed. It was essential to their living and its rules were religiously observed by the nation. Such ideals were bound to bring about an architecture distinctly Greek.

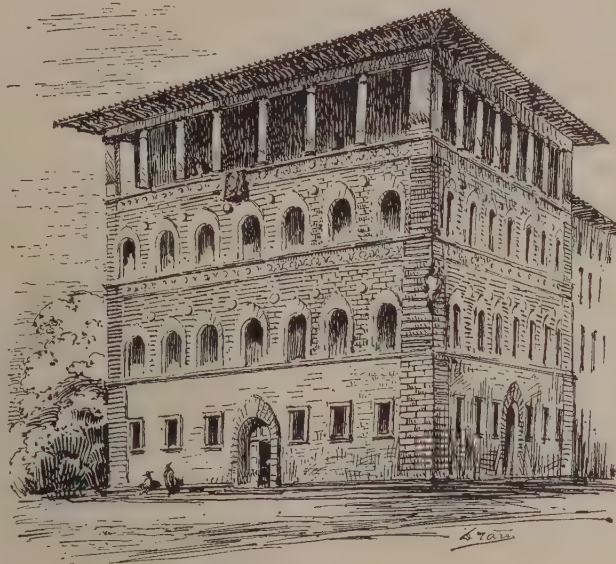
Copy as we may we shall never accomplish until we follow the Greek principle of educating the masses in the laws of the beautiful, in showing them that beauty marks the presence of the soul in any work and that without it any production is dead.

The Middle Ages achieved in the line of an individual architecture. There are at least two good reasons for it: first, they had to be individual—they could not copy what they could not see; second, they were fearless in the pursuance of the methods of solving their problems. All classes were interested in the building of the cathedrals, in which

the artist sculptor found fit to represent the beliefs of his fellow citizens. Their architecture was a living one, and is still living because of conformity to the ideals of their contemporaries, which, though rude, unpolished, had a keen sense of logic, this logic characteristic of the whole French nation.

When we in turn are kindled with the same sacred fire of devotion to an ideal, be it democracy, justice, or beauty, when we have learned to admire and interpret, dared to be ourselves and live our own lives, then will our architecture be distinctively our own and as distinguished from any other, at least, as that of Florence from any rival city of Italy.

Though this process seems very slow, we may hasten the coming of the new era on one hand by education, by instilling lofty ideals in our youths, by attaching high honors to the profession of architect, on the other by raising the standard of studies of our art and extending the period from four to six years, if not more, so that the student may have a good chance to do still some theoretical work long after he has become familiar with the routine of the office. In this way theory and practice will be grafted one upon the other, and the result must prove very fruitful.







MOUNT VERNON HOSPITAL, MOUNT VERNON, N. Y.

Milton See &amp; Son, Architects.

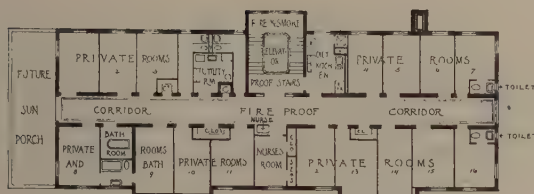




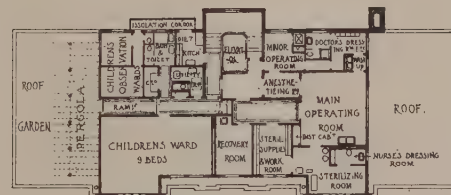
MAIN OPERATING-ROOM.



CHILDREN'S WARD.



SECOND FLOOR PLAN



FOURTH FLOOR PLAN

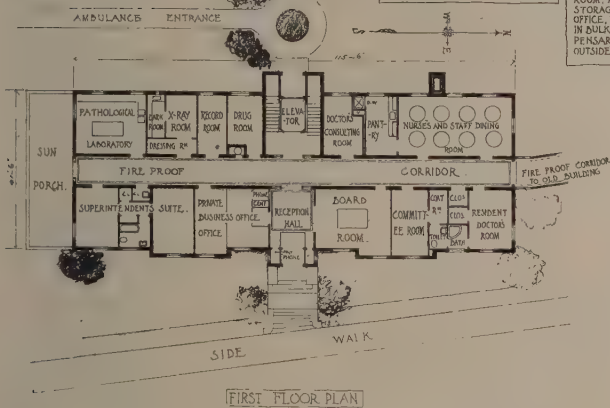
**COST.**  
BUILDING HERE SHOWN, \$1141.06  
BOILER HOUSE . . . \$699.81  
\$1840.87  
COST PER PATIENT 1.733.

**ACCOMMODATIONS**  
PRIVATE ROOMS . . . . . 16  
PRIVATE - (OOSTETIC) 5  
SEMI-PRIVATE . . . . . 6  
CHILDREN'S WARD . . . . . 9  
CHILDREN'S ISOLATION WARD 2  
CRID ROOM  
SURGICAL SEPTIC . . . . . 1  
SURGICAL WARD - INF. 10  
TOTAL 48

**BASEMENT CONTAINS:**  
KITCHEN, HELPS DINING-  
ROOM, REEGERING ROOM,  
STORAGE & DIETITIAN'S  
OFFICE, ROOMS FOR SUPPLIES  
IN BULK, COMPLETE DISPENSARY  
WITH SEPARATE  
OUTSIDE ENTRANCE.

**CONSTRUCTION**  
HOLLOW-TILE WITH  
EXTERIOR STUCCOED

**SPACE COVERED BY BUILDING** . . . 8653 sq  
**NUMBER OF STORIES** . . . . . FOUR  
**CUBIC CONTENTS** . . . . . 238,550 CU.FT  
**NUMBER OF PATIENT BEDS** . . . 48  
**FLOOR AREA OF TYPICAL WARD** . 160 sq  
**CEILING HEIGHT IN TYPICAL WARD** 10 FEET  
**FREE AIR SPACE IN TYPICAL WARD** (ABOUT) 900 CU.FT  
**ORIENTATION OF BUILDING** . . . . . AXIS OF BUILDING IS  
LOCATED ON MERIDIAN  
LINE.



FIRST FLOOR PLAN



THIRD FLOOR PLAN

MOUNT VERNON HOSPITAL, MOUNT VERNON, N. Y.

Milton See & Son, Architects.



## Two Modern Apartments for City and Country

Fred F. French Company, Architects and Builders



AMONG this year's operations are two structures which show an admirable combination of architectural charm and war-time economy.

They are the apartment-houses at the south corner of Ninety-seventh Street and Central Park West and the Gardens Apartment at Forest Hills, L. I., both designed and constructed by the Fred F. French Company, architects and builders.

In these days of building restrictions, it is interesting to note how Mr. French has used the talent in his architectural department to conform with the

Tenement House Building Code, the demand of the investors for dividends, and the ultimate comfort of tenants.

The apartment-house at Ninety-seventh Street and Central Park West is an excellent example of the principle that Mr. French has so often expressed: that too often a monument to the architect is a sepulchre for the owner. But in this operation the architects and builders have constructed a house that produces the greatest amount of net income to the cubic foot of construction. It is conservative to state that the owners will get their capital out of this operation within two and a half years, together with a reasonable interest on their money.

At the same time this building amplifies what Mr. French has so aptly stated: "No builder has a right to tear down God's trees and blow up God's rock in order to put up a yellow-faced pile such as cumbers many portions of New York real estate."

In addition to the ordinary service rendered by the architect, Mr. French, in this instance, selected the site, purchased the property for the owners, secured the building loan, constructed the buildings under a general contract, which was on a

basis of cost plus a fixed fee for profit, and manages the apartments.

A distinct departure from the usual type of Manhattan apartment-houses is evident in the Ninety-seventh Street building. Common brick, in shades of dark red, laid up with a three-quarter-inch mortar joint, forms the body color, upon which the gables in stucco and the copper-covered half-timber strips are highly decorative. The sky-line is broken into smaller pointed gables.

Light courts divide the Ninety-seventh Street façade into five bays. The half-timber treatment is carried out in the upper portion, breaking into the height of brickwork, thus lightening the whole effect. Seven studio apartments on the sixth floor are expressed by the tall windows and increased story heights, to gain which the sloping roof has been advantageously adapted. Full advantage of the code governing six-story semi-fireproof apartment-house construction has been taken in this instance, thereby giving ample ceiling height on the top floor. Each studio is enhanced in value by an open fireplace, imparting a homelike atmosphere even from the exterior to the cheery suggestion of chimneys. Garden walls of brick and stucco shut off the courts from the street and serve to link the bays, their practicable use being for private entrances. The main entrance-hall is graced by a unique fireplace done in Moravian brocade tiles upon a background of cement plaster. A greenish-blue floor-tile gives the key to the color scheme

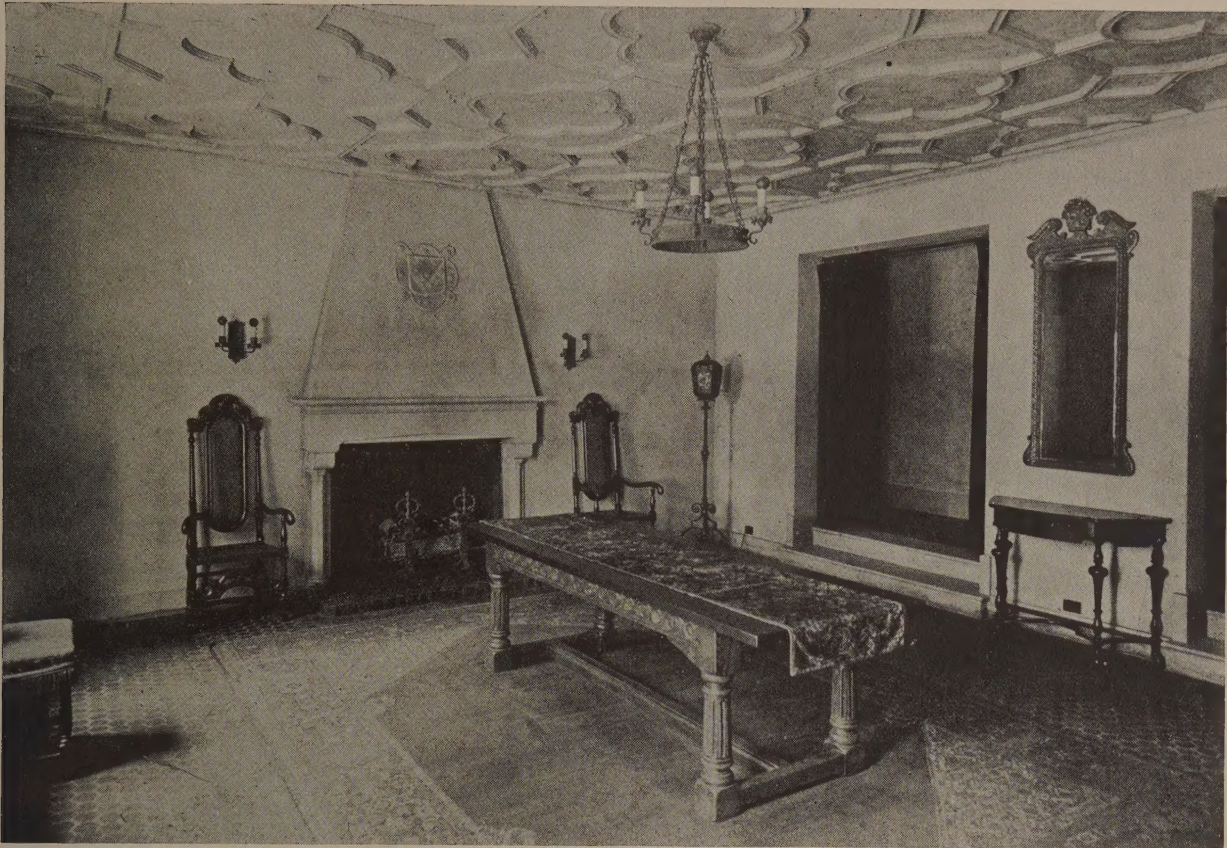
of the hall. The walls have been given a two-toned brushing, in water-color, upon a sand-float plaster finish, and the ceiling is antiqued in old ivory. A rich quality of tone, not unlike that of some old Gothic interior, is obtained by the light through the leaded windows of cathedral amber.

At Forest Hills the Fred F. French Company drew the plans and constructed an apartment similar in general design but more adapted to country use. Mr. French and his associates designed this building in conformity and harmony with the surrounding architecture, particularly in regard to the group of buildings which form the station square; for, as one passes through the archway from the square to Dartmouth Street, the main façade and entrance to the apartments come into view across a slightly elevated grass court behind a low, picturesque garden wall. The central portion of the

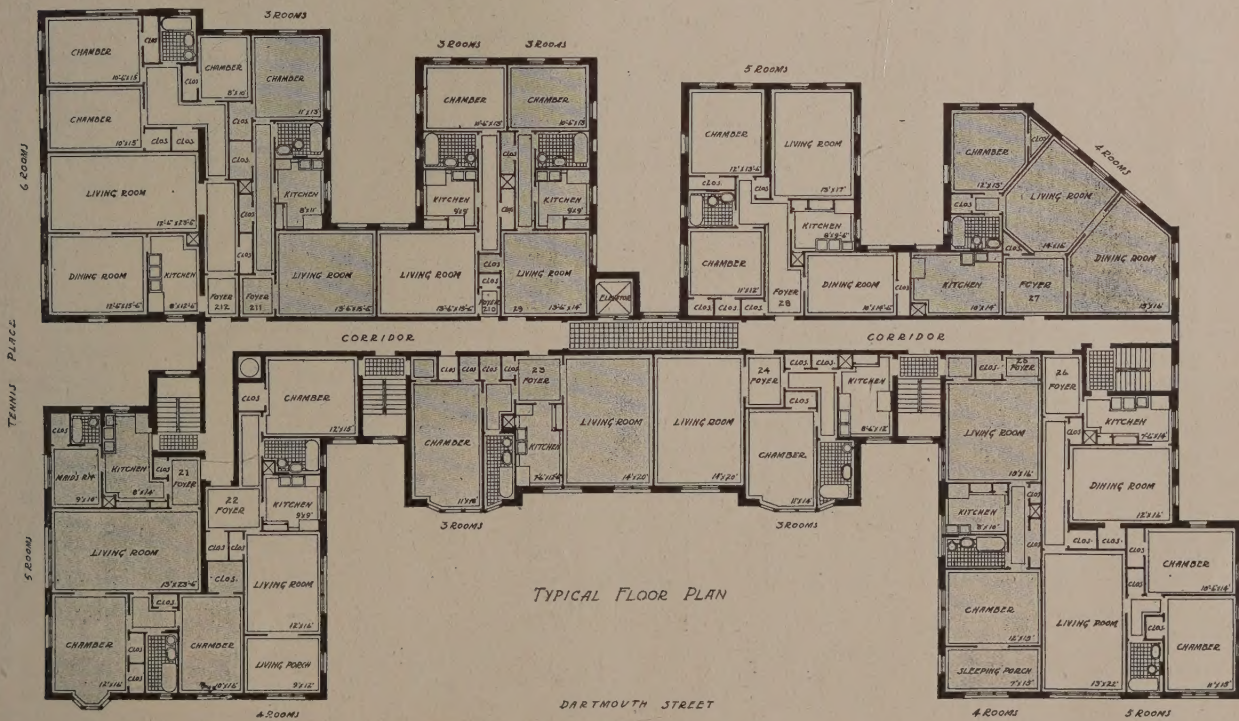


Moravian tile fireplace. Entrance-hall, 370 Central Park West, New York.



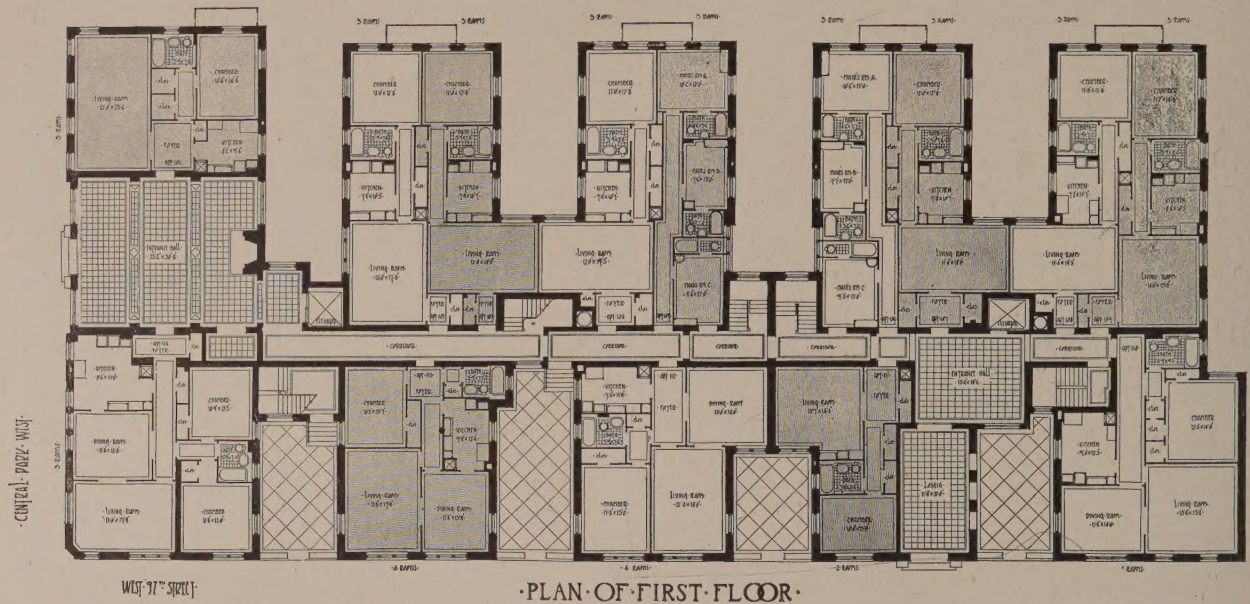


ENTRANCE-HALL, GARDENS APARTMENT, FOREST HILLS, N. Y.

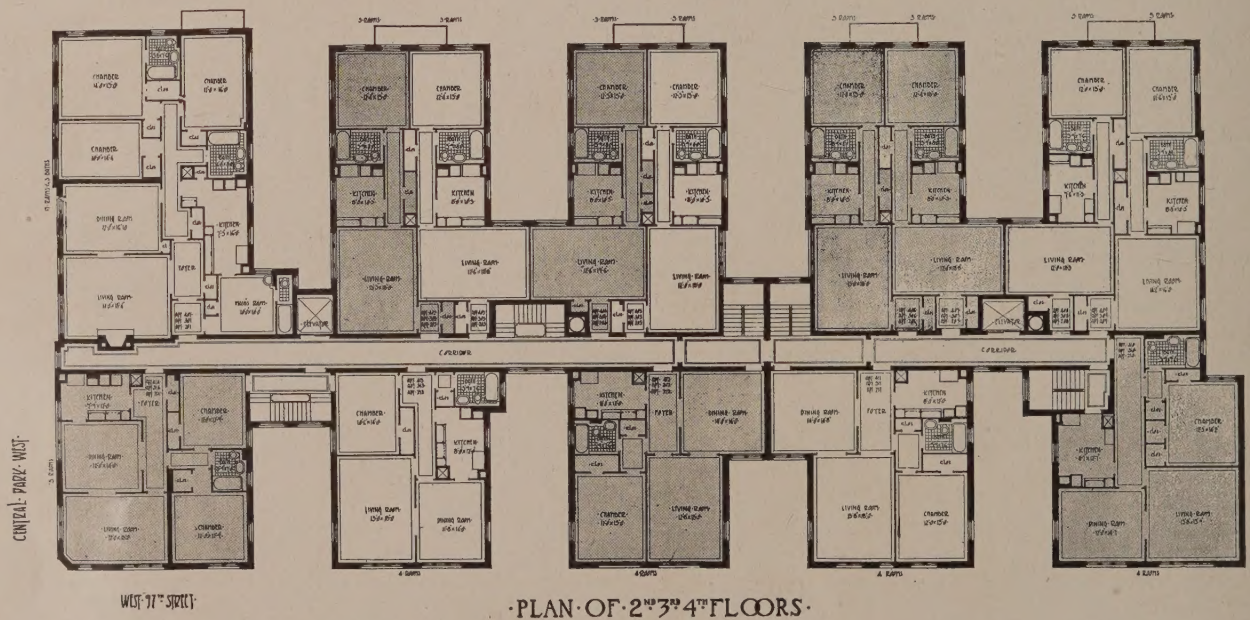


Gardens Apartment  
Forest Hills Gardens, Long Island



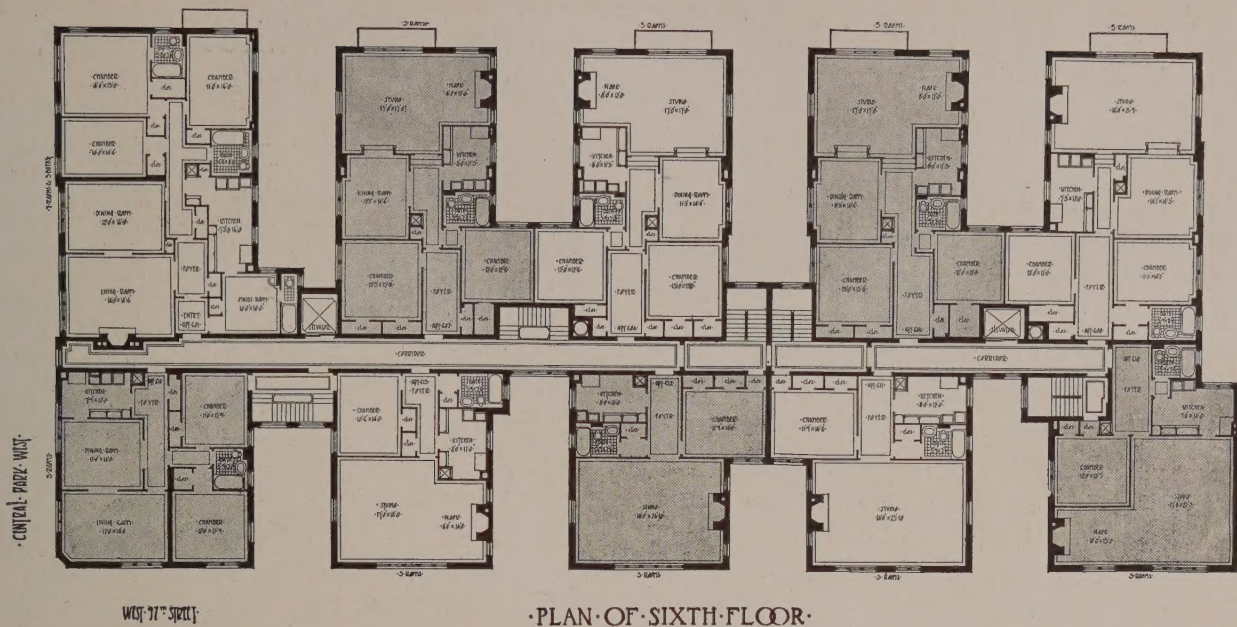


370 CENTRAL PARK WEST, NEW YORK.



370 CENTRAL PARK WEST, NEW YORK.





Apartment, 370 Central Park West, New York.

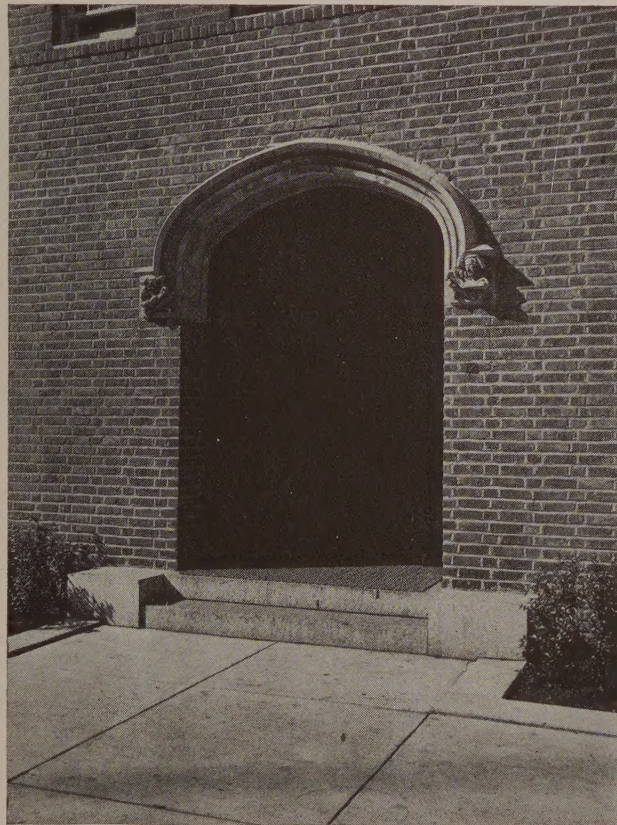
building rises to a height of six stories, while the abutting wings are but three stories to the eaves of a steep-sloping roof.

The architects produced the color effect by the use of common brick laid up with a broad joint, roof surfaces of Ludowici tile in varying shades of reds and browns, and the contrasting note of half-timber and tinted stucco. A touch of limestone is bonded into the brick at the entrance doorway, while a sill course of limestone at the second story is carried around the entire building. Here and there, as in the chimney-caps, corbels, and sill of the fifth story, the use of stone relieves the brickwork and blends in with the stucco.

A view of the rear reveals a distinctive appearance that is seldom seen in New York apartment-houses. The surfaces are broken by light courts which suggest the two unsymmetrical towers in the centre and the ends reduced in scale, to the wings on the front and sides. The light courts are of stucco on brick, with the brick showing at random about all the window-openings and returning upon the angles.

There are no outside fire-escapes, all fire exits having been provided by interior stairs.

A working model of clay was built up in the architect's office, which avoided confusion of detail in the intersection of roofs, gables, and dormers. The value of this clay model was appreciated by the builders, the Tenement House Building Department, the owners, and the financial institution advancing the loan. The model also helped the architects in solving the varying roof levels, the treatment of the bulkheads over stairs and elevators, and the means of access from one roof to another, while study of the mass itself was immeasurably facilitated. The many difficulties presented in complying with the requirements of the New York Tenement House and Building Laws have been solved with ingenuity. Advantage was taken of each necessity to produce a picturesque feature, as in the conversion of vent flues into chimneys, decorative caps over dumb-waiter shafts, and the use made of the boiler-stack combined with a stair bulkhead to form a tower that adds much interest to the sky-line from every angle.



Entrance doorway, 97th Street, 370 Central Park West, New York.



# Legal Decisions of Interest to the Architect

These decisions are edited by Mr. John Simpson, the well-known lawyer

## MEASURE OF DAMAGES FOR BREACH OF CONTRACT BY OWNER

The Circuit Court of Appeals, Seventh Circuit, on appeal from the federal district court of the Northern District of Illinois, holds that the refusal of an owner to pay a building contractor on the monthly estimate of the architect as required by the contract, and his subsequent action in preventing the architect from giving further certificates, amounted to a renunciation of the contract, which justified its abandonment by the contractor and entitled him to recover damages for its breach. The vital question in the case was that of the measure of damages. The defendant owner's contention was as follows: "The claim in the case at bar is limited to compensation for the work actually done in an effort to carry out the contract. The work can only be measured by the contract price, and any other value regarding it is wholly immaterial. The contract provides no special price covering the alleged work and material furnished under the contract in the case at bar. Therefore its value could only be determined from evidence showing what work and material had been furnished, and what it would cost to complete the building; in other words, evidence from which the value of the labor and material done and furnished could be determined, as based upon the contract price." The parties were agreed that the contract was single. While payments were to be made monthly as the work progressed, the contract itself furnished no basis for the separate items entering into the work. The court did not therefore consider what the true measure of damages would be after such a breach, if the contract were divisible, or if a schedule of prices to be paid for each article forming part of the subject-matter were specified in the contract itself. But the defendant's deduction that in a contract such as this the plaintiff could recover only the profit, if any, that he had been prevented from earning by reason of the breach, was held contrary both to principle and to authority.

A substantial breach during the progress of the work justifying the abandonment by the other party, gives rise either to an action for the damages sustained through the breach or to a *quantum meruit*. If the latter form be pursued, the measure of damages is the fair value of the work and labor performed and the materials furnished, with a conflict in the authorities as to whether or not schedule prices, when specified in the contract, should limit the recovery. But if a plaintiff not in default—and one who is justified in abandoning further work is not thereby in default—sues for the breach of the contract, he may, at his option, specify and claim as his damages either the profit which he has thus been prevented from earning or his actual outlays reasonably made in the performance of the contract plus the profits, if any, which he would have made if he had not been prevented from continuing to perform the contract.

It may well be that ordinarily there is no, or no substantial, difference in the result, because, ordinarily, an owner does not prevent further performance of a contract, the carrying out of which would be unprofitable to the contractor. It may, however, happen, as the defendant in the instant case claimed, that such prevention is to the contractor's benefit, that if he had been permitted to carry out his contract his loss on the whole job would have equalled or exceeded the outlays made up to the time of the owner's breach, so that if the sole specification of damages were the loss of profits, and the proof established no such loss, but, on the contrary,

a gain, the plaintiff would get only nominal damages. But it was held that if the plaintiff specified as his damages the outlays actually and reasonably incurred either with or, as in the instant case, without a further claim for loss of prospective profits, he will not be deprived of reimbursement for these reasonable outlays because he does not prove the profit, or because the defendant could establish that, if he had been permitted to finish the work, the net result would have been a loss equal to or greater than the outlays. Judgment for the plaintiff was affirmed.

On petition for a rehearing of the case the court said: "In the petition for rehearing, it is again strongly urged that at best only the proportionate value of work done, in its relation to the entire work and on the basis of the entire contract price, can be recovered. To give the contractor his outlays reasonably incurred might, it is urged, enable him in some cases to recover more than the entire contract price for an incomplete job.

"As to whether or not the contract price is the maximum that in any event could be recovered, we express no opinion, because the facts in the case before us require none; and for the same reason, we express no opinion as to the proper measure of damages if a contract specifies fixed amounts for specified materials or labor, or provides for definite payments at successive times or stages of the work, deemed by the parties, either expressly or impliedly, as full compensation for so much as shall then have been completed, nor where, as is not here the case, the work has so far progressed that it is practicable to determine with reasonable definiteness what proportion of the entire work contracted for remains undone. Here the price of \$56,500 was for the entire job; payments were to be made as the work progressed, but the contract fixes no basis for the amounts to be paid. After the foundation had been laid and considerable material delivered, defendant wrongfully stopped further work. We held that under these circumstances, the minimum measure of damages, whatever the form of action, is the outlay reasonably in the course of due performance of the obligation. The petition for rehearing is denied."—*Knotts vs. Clark Const. Co.*, 249 Fed. 181.

## SUBCONTRACTORS' LIENS—COMPLETION OF PRINCIPAL CONTRACT

The New York Court of Appeals holds that under a contract providing for progressive partial payments for the construction of a municipal school building, where the amount became due the contractor and was so certified, and materialmen then filed their liens, the subsequent forfeiture of the contract by the contractor did not impair the materialmen's liens. Under a liberal construction of the New York Lien Law, required by Section 23 thereof, it cannot be held that, to entitle materialmen and subcontractors to liens, the contractor must have fully completed the principal contract, with a balance then due it. Although the contract for erecting the building provided that the contractor should not be entitled to payment until the work was fully completed, its further provision for payment of instalments on certificate that the "payment is due" made valid liens of materialmen and subcontractors filed before completion of the work, at a time when the contractor held a certificate for an amount due.—*American Radiator Co. vs. City of New York* (N. Y.), 119 N. E. 391.